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No. 1

THE TEACHING OF VERGIL IN SECONDARY SCHOOLS

To be a successful teacher of any subject one must have knowledge and personality; he must *know* something, he must *be* somebody. If one knows enough, if one is enough, and if, with knowledge enough and personality enough, he applies himself with single-minded devotion to the task of teaching as the one business of supreme importance, he stands some chance of doing what, according to old Trimalchio in Petronius's Latin novel, the teacher of a favorite slave of Trimalchio did: 'He taught the boy more than he knew himself'. A fine ideal this, surely, for every teacher to hold before himself.

Now, for the acquisition of a personality no formula has as yet been presented. Here, at least, I can be of no service whatever to anyone else. I am constrained, therefore, to confine myself to the question of knowledge.

What should the teacher of Vergil know? In seeking to answer this question the most I can hope to do is to make a new grouping of more or less familiar materials. I beg the reader to keep in mind the following wise words, written by Professor J. B. Greenough as part of the Preface to his edition of the Satires and the Epistles of Horace:

But the editor has derived so much advantage from editions of the Classics in which the notes reminded him in particular connections of things which in general he knew before, that he has not inquired so much whether a thing was likely to be known, as whether it was likely to be thought of in the connection.

What, then, in order to teach Vergil successfully in the Secondary Schools, should the teacher of Vergil know?

(1) He should know, first of all, Vergil himself. How?

(a) By long, loving and intimate study of *all* Vergil's works. What manner of man, for instance, was Vergil? Vergil is like Homer, unlike Horace, in that he tells us little directly of himself. In the main, then, we must gain our understanding of Vergil's character and personality through inferences which we draw from the character and the contents of his writings. Fortunately for us, in some instances we can reinforce these inferences by appeals to ancient testimony concerning Vergil (see below, under b).

One impression of Vergil gained by every careful reader of his works is that Vergil was an untiring student and a profound scholar. He had, manifestly, an extraordinary knowledge of the whole range of Greek literature and of the earlier literature of his own country. He was profoundly versed also in the history of Rome, mythical and actual alike. Further, he had a complete mastery of Greek mythology and of Greek and Roman religion. Such accomplishments as these are won only by the severest work, the most careful study, carried on for long years. In perfect harmony with the impression of these matters we gain from reading Vergil's own writings is a tradition recorded by Suetonius (see below, under b) in his *Life of Vergil*. This declares that, when Vergil was writing his *Georgics*, it was his practice to dictate early in the morning as many verses as he could and then to spend the rest of the day working them over and over and reducing them to as small a number of verses as possible. Suetonius adds: <solitus Vergilius est dicere> non absurde carmen se ursae more parere . . . et lambendo effingere. Part of this tradition had already appeared in Quintilian (10.3.8): 'That Vergil wrote very few verses in a day Varus bears testimony'. Part of it appeared again, in fuller form, in the second century A.D., in Aulus Gellius, *Noctes Atticae* 17.10.2-7, as follows:

'According to the friends and the intimates of Vergil, in the accounts they have left of his nature and his character, Vergil was wont to say that he produced his verses as a bear gives birth to her cubs. The cubs are at first formless and shapeless: the mother bear licks them into fair form and shape. So, said Vergil, my verses at first are crude and imperfect, but by handling them and fondling them over and over I give to them at last fair features, decent lineaments'.

It is worth while to compare, in this connection, what Horace, that other great poet of the Augustan age, said of himself (*Carmina* 4.2.25-34. I give Wickham's prose translation):

Strong are the winds that upheave the swan of Dirce <Pindar> as oft as he soars into the cloudy spaces. For me, after the fashion of a Matine bee, that through incessant toil makes boot upon the fragrant thyme about the woods and river-banks of streaming Tibur, I humbly build my laborious verses.

From a study of Vergil, then (and of Horace), one might learn well the lesson set forth by the famous bore on the Appian Way (Horace, *Satires* 1.9.59-60) Nil sine magno vita labore dedit mortalibus, set forth so.

beautifully, also, in the fine story of The Choice of Hercules, told by Xenophon, *Memorabilia* 2.1. 21 ff., and summed up tersely in the motto of a certain German-English Dictionary, 'Kein Preis ohne Fleiss'.

Another thing that impresses even the casual reader of Vergil is the fact that he possessed a deeply religious temperament. This is all the more striking because, as every one knows, there was in his day and generation a marked drift towards irreligion. One of Augustus's most cherished purposes as ruler of Rome was to bring about a religious revival. In vigorously supporting this, Vergil spoke from the heart and acted from deepest conviction¹.

It is interesting here to recall that Vergil was born in Gallia Cisalpina, and that two other Roman writers who were born in Gallia Cisalpina possessed a deeply religious temperament. I have in mind, of course, Livy and Pliny the Younger. In the case of these three men we can, perhaps, see the effect of environment. In one of his letters (1.14) Pliny writes to a certain Junius Mauricus, who had requested Pliny to find a husband for Mauricus's niece:

Patria est ei Brixia ex illa nostra Italia, quae multum adhuc verecundiae, frugalitatis, atque etiam rusticitatis antiquae retinet ac servat. . . . Habet aviam maternam Serranam Proculam e municipio Patavino. Nosti loci mores; Serrana tamen Patavinis quoque severitatis exemplum est.

We may remember that Martial (11.16. 7-8) is persuaded that even a *puella Patavina* may safely read his verses! Lest, however, we make too much of this point, the effect of environment on Vergil in matters of morals and religion, let us recall the life history of Catullus, also a native of Gallia Cisalpina.

The reference in the preceding paragraph to Vergil's birthplace recalls an interesting speculation—the possibility that certain Latin writers owed some of their characteristics to the fact that Celtic blood flowed in their veins. In the case of Vergil, the evidence in this respect has been examined afresh, in an article entitled *The Nationality of Vergil*, by G. E. K. Braunholtz, *The Classical Review* 29 (1915), 104-110. The author admits, in his summing up, that we

can arrive at no demonstrable conclusion. All we can say is that the preceding investigation suggests the probability that *Vergilius* and *Maro* are Etruscan or Etrusco-Latin, though the former may well be Celtic, whereas *Magia*² and *Silo*³ would appear to be probably Celtic, though a Latin (perhaps Etruscan) claim might also be allowed. The name of Vergil's birthplace, however, if that may be cited as evidence of his nationality, is certainly Celtic.

This hypothesis of a blend of Etruscan and Celtic blood is strongly supported by the poetry of Vergil. He was proud of the Etruscan origin of Mantua, and had intimate knowledge of Etruscan⁴ character

. . . . the Celtic traits in Vergil's poetry . . . are many. . . .

The points thus far presented must serve as specimens of the sort of thing one should keep in mind in repeated rereading of the entire body of Vergil's writings. One can, to be sure, find these matters elaborated in such standard works on Vergil as W. Y. Sellar, *The Roman Poets of the Augustan Age: Virgil*⁵ (Oxford, 1883), and T. R. Glover, *Virgil*⁶ (New York, 1912). But it is far better to find these things out through reading of the poet himself. What can be done in this way is illustrated by an excellent paper, entitled *Reflections On Re-reading Vergil*, by Dr. Emily Helen Dutton, published in the *Bulletin of Tennessee College, Murfreesboro, Tennessee*, Volume 9, No. 6 (March, 1916). I hope to present an abstract of this paper, with some comment on it, in a later number of *THE CLASSICAL WEEKLY*⁷.

(b) Next, the teacher of Vergil should come to know Vergil through a study of the ancient *Vitae Vergilianae*. These lives are all short, they are all easy to read, they are highly entertaining, and they throw much light on our author's life, work, and character; in fact, most of what is said on these topics in editions of Vergil and in standard works on Vergil, like those named above, comes directly from the *Vitae Vergilianae*. These lives may be studied in the following works: *Ancient Lives of Vergil: An Essay on the Poems of Vergil in Connection with his Life and Times*, by H. Nettleship (Oxford, 1879); *Vitae Vergilianae*, by Jacob Brummer (a small volume in the Teubner Series, published at Leipzig, in 1912); *Die Vitae Vergilianae und ihre Antiken Quellen*, by E. Diehl (published at Bonn, in 1911, by Marcus and Weber). The latter two books are small and cheap, and, when the war in Europe is over, can no doubt be imported again without difficulty.

Some years ago, when I was trying to conduct a Summer Session class in Vergil, I found to my surprise and disquietude that very few, if any, members of the class had read a line of these ancient *Vitae Vergilianae*. That it might not be possible for anyone in the future to reproach them with this omission in their preparation for the teaching of Vergil, I set them to the task of going through certain sections of the Introduction of my edition of the *Aeneid*, especially 33-50, in connection with the *Vitae Vergilianae*, and of copying out for each of these sections whatever authority for its statements was to be found in the several *Vitae Vergilianae*.

In reading the *Vitae Vergilianae*, at least in the form in which they are given by Brummer's edition, one must remember that the material which has come down to us in these Lives is of two sorts. On the one hand, we have authentic information, going back to Suetonius, who died about 135 A. D., or rather, going back through Suetonius to earlier materials, some of which are con-

¹See my edition of the *Aeneid*, Introduction, §§ 66-68.

²The name of Vergil's mother.

³The name of a brother of Vergil.

⁴On this point see René Pichon, *Histoire de la Littérature Latine*, 328-329; Sellar, *Virgil*, 104-105; D. S. Slater, *The Poetry of Catullus*, 26-28.

⁵It surely is not necessary to elaborate the thought that of course the teacher of Vergil should gain a thorough mastery of the contents of all Vergil's writings.

temporaneous almost with Vergil himself. On the other hand, we have additions made at a much later time, largely apocryphal in character. Some of this latter material is immensely interesting. Let me paraphrase one passage (given in Brummer, 21-22):

'After Vergil had devoted himself most energetically to Greek and Latin literature both, he gave himself up finally with complete devotion to medicine and to mathematics. Having gained knowledge of the first order in these departments, he went to Rome. There he won the friendship of the keeper of the stables of Augustus, and cured the Emperor's horses of many diseases. By way of reward, Augustus ordered that a certain quantity of bread should be given day by day to Vergil, exactly as to the attendants in the stables. By and by the people of Crotona, in Southern Italy, sent as a present to Augustus a colt of wondrous beauty. Everyone else predicted that the colt would develop unexampled strength and speed. But Vergil, the moment he looked upon it, told the keeper of Augustus's stables that the mother of the colt had been diseased and that the colt would never have either strength or speed. When the keeper of Augustus's stables reported all this to Augustus, the Emperor gave orders that twice as much bread should be given daily to Vergil. When some dogs were sent from Spain as a gift to Augustus, Vergil described their parents exactly and foretold their future spirit and speed. Again Augustus ordered an increase in the amount of bread to be given to Vergil.

Now, Augustus was in doubt whether he was the son of his reputed father Octavius or of another. This doubt he thought Vergil could resolve, because Vergil had shown such accurate knowledge with respect to the colt and the dogs. Summoning Vergil to a private interview, he laid the matter before him. Vergil was loath to speak, lest he offend the Emperor. The Emperor assured him that he might speak in safety. So Vergil said at last: "In the case of all other animals it is easy enough, with the help of mathematics and philosophy, to determine the characteristics of their parents. But in the case of man, this cannot be done. In your case, however, I can make a plausible guess concerning the trade plied by your father" <that is, said Vergil, I can not tell you *who* your father was, but I can tell you *what* he was>. "Speak out", said Augustus. "Your father", said Vergil, "was a baker. This I infer because every time I have made to you a statement of facts which could be discovered only *ab eruditissimis summisque viris*, you, the *princeps orbis*, ordered bread to be given to me by way of reward. This was the act of a baker or of the son of a baker". "Hereafter", cried Augustus, "you will be rewarded not by a baker, but *ab rege magnanimo*".

Caesar liked Vergil's pleasantry, came to esteem him highly, and commended him to Pollio'.

Such a story as this is but a small part of a great body of apocryphal material which in the course of ages grew up about Vergil. Here is a fascinating theme of study for the teacher of Vergil. Such study will help him gain a juster idea of the immense part which Vergil has played in the history of the intellectual life of mankind. This material has been gathered together exhaustively in certain books, e. g. one by Domenico Comparetti, Vergil in the Middle Ages (translated by E. F. M. Benecke: New York, Macmillan Company, 1895); and J. F. Tunison, Master Vergil: the Author of the

Aeneid as He Seemed in the Middle Ages (Cincinnati, 1890). It is well summarized, with important additions, by Professor K. F. Smith, The Later Tradition of Vergil, THE CLASSICAL WEEKLY 9.178-182, 185-188.

On one other characteristic of Vergil which is brought out in the *Vitae Vergilianae* I wish to dwell for a moment or two. In Suetonius's Life of Vergil, § 11, we find the following words: . . . constat ut . . . si quando Romae, quo rarissime commeabat, viseretur in publico, sectantes demonstrantesque se subterfugeret in proximum tectum. This means that, on his rare visits to Rome, persons, seeing him in the streets, thronged about him and pointed him out to one another; by this Vergil was so deeply embarrassed that he fled to the nearest house⁶. To me this brief statement is full of interest for the light it throws on Vergil's nature, and particularly because, viewing the passage in this light, I connect it with a problem that I have more than once set for graduate students in a Classical Proseminar: How did the Aeneid begin? Now, we learn in the Suetonian Life of Vergil, as well as in the Commentary written by the Roman scholar Servius, in the fourth century A.D., on the Aeneid, that in the manuscript of the Aeneid as Vergil left it at his death four verses appeared before the familiar *Arma virumque cano*, etc.

These verses are as follows:

Ille ego, qui quondam gracili modulatus avena
carmen, et egressus silvis vicina coegi
ut quamvis avido parerent arva colono,
gratum opus agricolis; at nunc horrentia Martis

'He am I who in other days tuned my song on a slender reed, and then, leaving the woods, constrained the tilled lands near-by to obey the husbandman, however grasping, a work that pleased the farmers; but now of Mars' bristling. . . '

Suetonius and Servius tell us that after Vergil's death these verses were removed, with permission of Augustus, by Vergil's literary executors, Lucius Varius Rufus and Plotius Tucca. To determine whether Vergil wrote these four verses is a pretty problem, in the solution of which we consider external and internal evidence both, we examine passages in many post-Vergilian Latin authors and we look at inscriptions for references to the Aeneid, and, besides, ponder questions of psychology and aesthetics. If we conclude that Vergil wrote the four verses, we must ask, Who had the better taste, Vergil or his literary executors? Again, what of the psychology of the matter? Is it natural that a man who dodged into the nearest doorway to escape the approving notice of passersby should sound the personal

⁶Horace, on the contrary, enjoyed his fame. In *Carmina* 4.3, addressing the Muse Melpomene, he says (21-23): *totum munus hoc tui est, quod monstror digito praetereuntium Romanae fidicen lyrae*. 'It is wholly of thy grace that I am pointed out by the finger of the passersby as the minstrel of the Roman lyre'. It will be remembered that, in *Carmina* 3.30, Horace, imitating Ennius, gives expression to his literary self-consciousness. Demosthenes, the famous Greek orator, was, we know, highly elated when he heard a poor woman say of him in the street, 'That's he'. The satirist Persius, however (1.28), makes fun of a man who thinks it a fine thing *digito monstrari et dicier "Hic est"*, 'for men to point him out and say, "There he goes"'. Compare also Juvenal 1.161.

note so strongly at the beginning of his greatest work? I leave it to the professional psychologist to answer this question in the abstract. Looking at the problem concretely, I notice several things. In the first place, if we assume that the poem commenced with *Arma virumque cano* instead of with *Ille ego*, etc., we see that even then the personal note is struck in the very first line. The poet sets forth as a personal effort the development of the great theme of his great work, as outlined in verses 1-7. It is not until verse 8 that he appeals to the Muse for help. All this is in sharpest contrast with the opening verses of the *Iliad*, the opening verses of the *Odyssey*, and even with the opening lines of *Evangeline*, in which the poet declares that the song he is to sing is the song he heard from the murmuring pines and the hemlocks.

Compare next *Eclogues* 5.85-87. There one of the singers makes a present to another in the following words:

Hac te nos fragili donabimus ante cicuta.
Haec nos "Formosum Corydon ardebat Alexim",
haec eadem docuit "Cuium pecus? An Meliboei?"
This frail reed <=pipe> I will give you first. This pipe taught me, "For the lovely Alexis Corydon was aflame", this same pipe taught me, "Whose flock? Meliboeus's?"

Here we have two references by Vergil himself to earlier writings of Vergil, *Eclogue* 2 and *Eclogue* 3.

Lastly, let us note the closing lines of the *Georgics*, 4.559-566:

Haec super arborum cultu pecorumque canebam
et super arboribus, Caesar dum magnus ad altum
fulminat Euphraten bello victorque volentis
per populos dat iura viamque adfectat Olympo.
Illo Vergilium me tempore dulcis alebat
Parthenope, studiis florentem ignobilis oti,
carmina qui lusi pastorum audaxque iuventa,
Tityre, te patulae cecini sub tegmine fagi⁷.

"This I sang of the tillage of the fields, of the care of cattle, and of trees, while Caesar the great thundered in war by the deep Euphrates, and gave a victor's laws to willing nations, and sought to fashion a highway for himself to heaven. In those days I, Vergil, was nurtured by sweet Parthenope, and found joy in the ways of inglorious ease, I dallied with the songs of shepherds, and, with the daring of youth, sang of you, Tityrus, 'neath the covert of the wide-spreading beech-tree'.

(c) Let us come back now to our first point—the study of Vergil in and through his own writings. One most excellent way to do this is to read Vergil aloud. As has been well said, the ancients read with their ears and not with their eyes. Works were very frequently read to them: compare e. g. Nepos, *Life of Atticus* 13.3; Pliny, *Epistles* 3.5.12. Authors, too, dictated their works to amanuenses.

The theory of the dactylic hexameter is easy enough to understand. It is set forth in detail in Latin Grammars and in more detail in every annotated edition of the *Aeneid*. To read the hexameter aloud, metrically, is likewise no great task, at least for one who has an ear

for rhythm and music. All that is necessary is practice. It might be worth while for every teacher to mark out for himself the scansion of a book or two of the *Aeneid*, and, as he does this, to make a collection of verses in which elision is either wholly wanting or is not markedly present. Such verses are easy to read. The teacher could then read aloud again and again these verses by way of practice; indeed, he might well commit some of them to memory. In this connection I beg to suggest that it is worth while to read Lucan's *Pharsalia* aloud, in large quantities, because elision is relatively infrequent in Lucan's verses. Again, every teacher of Vergil should not only read aloud Vergil himself in vast quantities, but he should read aloud specimens of all the dactylic hexameters in Latin in their chronological sequence—namely, verses of Ennius, Lucretius, Catullus, Vergil's *Eclogues*, Horace's *Satires*, Vergil's *Georgics*, Vergil's *Aeneid*, Horace's *Epistles*, Ovid, Lucan, etc. If he does this, he will understand better than in any other way certain things. He will understand, first, that Vergil is as supreme in the field of Latin verse as Cicero is in the field of Latin prose. In the second place, he will understand why, after all, the world rates Lucretius, that marvelous Roman poet-scientist, below Vergil. There are single passages in Lucretius that for sheer beauty and imaginative power are equal to anything in Vergil, if not superior to anything in Vergil. Yet, after all, in the sphere of *form* Lucretius commonly falls far short of the heights reached by Vergil. Since the critic (of poetry, especially) cannot separate form from contents, the world is right in rating Vergil above Lucretius⁸.

The reading aloud of Vergil helps markedly to an understanding of various other things a knowledge of which is essential to the right teaching of Vergil. I am thinking now of the use of meter as an aid to rhetoric, to securing the desired logical effect, or, in other words, of the use of meter as a means of bringing out the meaning. For example, let us read aloud part of Juno's impassioned speech at the beginning of *Aeneid* 1, especially the following verses (1.39-48):

Pallasne exurere classem
Argivum atque ipsos potuit submergere ponto
unius ob noxam et furias Aiacis Oilei?
Ipsa Iovis rapidum iaculata e nubibus ignem
disiecitque rates evertitque aequora ventis,
illum expirantem transfixo pectore flammam
turbine corripuit scopuloque infixit acuto;
ast ego, quae divum incedo regina Iovisque
et soror et coniunx, una cum gente tot annos
bella gero.

In reading these verses we shall be struck by the fact that in 47 the small word *et* twice carries the metrical accent, the ictus. Now, it has been said that Vergil erred in putting the metrical weight "on so small and so insignificant a word". Over against this is, however,

⁷Certain details ought to be considered here, as necessary to a full statement of this subject. I do not go into them, however, because I discussed them in *THE CLASSICAL WEEKLY* 10.81-82, 89-90, 97-98.

⁸Here we have a reference to *Eclogue* 1.

the antecedent probability that Vergil knew his business as a writer of Latin verses. Secondly, it takes no very careful examination of 47 to discover that, in putting the double metrical emphasis on *et*, Vergil was in fact logically and rhetorically doing the right thing. When Juno contrasted her own impotency to punish the Trojans with the swift and complete vengeance that Athena had exacted of a whole company of Greeks, because of the sin and mad folly of a single man, it was precisely the duality of her relation to Jupiter that constituted the bitterest drop in her bitter cup. Athena was only a daughter of Jupiter, Juno was Jupiter's 'both sister and wife'; Athena had speedy and complete vengeance, whereas Juno was waging war fruitlessly for so many years with a single people.

Conversely, by reading aloud, one discovers that many words which are rhetorically and logically important carry no metrical emphasis. One or two examples must suffice. In Aeneid 1.77-78 *tuus* and *mihi* are the words that, in prose at least, we should stress most of all, since they are the most important logically and rhetorically; yet neither carries metrical weight. We may make the same statement about *illi* and *mihi* in Aeneid 1.138-139.

Reading aloud is most instructive in another connection, in the light it throws on the metrical treatment of repeated words. If we would gain the full effect of such a passage as Aeneid 2.116-119

Sanguine placastis ventos et virgine caesa,
cum primum Iliacas, Danaï, venistis ad oras:
sanguine quaerendi reditus animaque litandum
Argolica,

we must reinforce eye by ear. The same is true of Aeneid 1.421-422 (note *miratur* . . . *miratur*), of 1.222 (note *fortem* . . . *fortem*), of 3.435-438 (note *unum* . . . *unum* . . . *Iūnonis* . . . *Iūnoni*), of 3.623-627 (note *vidi* . . . *vidi*). As one reads aloud 3.521-524

Iamque rubescebat stellis Aurora fugatis,
cum procul obscuros collis humilemque videmus
Italiam. *Italiam* primus conclamat Achates,
Italiam laeto socii clamore salutant,

he can hear ringing through all the centuries the glorious happy cry of the Trojans as they caught sight at last, after their weary wanderings, of the promised land, *Italia* . . . *Italia* . . . *Italia*, and one recalls instantly the equally glorious, happy cry of the ten thousand Greeks, 'The sea! The sea!', when at last they had fought and marched their way through the mountains till they saw once more the beloved sea. C. K.

(To be concluded)

REVIEW

Latin Plays. For Student Performances and Reading. By John J. Schlicher. Boston: Ginn and Company (1916). Pp. vii + 213. 75 cts.

Like Cothurnulus and Decem Fabulae, Mr. Schlicher's volume, Latin Plays, provides unassuming dramatic

entertainment for the edification of students of preparatory Latin. Whether these plays are read in the classroom or acted in the assembly hall, the object is twofold—to make Latin a 'living' language and to interest boys and girls of to-day in the life of the ancient Romans. The plays are seven in number. The first, Saccus Malorum, The Sack of Apples, is especially adapted to the second half of the first year of Latin; Tirones, The Recruits, and Exitus Helvetiorum, The Departure of the Helvetians, are intended for readers of Caesar; Cicero Candidatus, When Cicero was Candidate, and Coniuratio, The Conspiracy, deal, of course, with events in Cicero's life; Dido, based upon the first book of the Aeneid, and Andromeda, of Ovidian origin, are to be assigned to the fourth year classes.

All the plays are of about the same length, i. e. from twenty to twenty-five pages. The time required for acting would be about thirty or forty minutes, a most convenient length: two or three of these pocket-dramas, with perhaps brief musical interludes, could easily be given together; it might even be possible to combine in a single program four plays, one performed by each of the four classes, provided the scenic decorations were simple and the 'tempo' of the acting not allowed to drag.

The plots are, naturally enough, neither greatly complicated nor strikingly original. The necessity of keeping the language exceedingly simple and the desirability of correlating the subject-matter with the regular class work has precluded such ideals. Perhaps the two plays on Cicero are the most successful; those on Caesar seem the least happy. The Andromeda is the most melodramatic; the Exitus Helvetiorum and Cicero Candidatus the least so, since they are devoted, in large measure, to the portrayal of different classes of the common people—soldiers, Helvetian women, shepherds, reapers, house-slaves, and the like. Some pains have evidently been taken to depict individual characters, but the limitations imposed by language, shortness of time, and the youth of the actors permit only conventional outlinings. The action, though far from subtle, is often vigorous and vivid; the 'curtains' are almost always excellently devised. Wisely Mr. Schlicher has made the effort to show by his stage directions just what effects he desires, and just how to obtain them. For example, here is one bit of action from the Saccus Malorum (page 10):

The boys start away with their poles, etc., one carrying the sack on his shoulder, and each of them eating an apple. Tranio stands in the door for a while and looks after them. Then he counts his money over again. Finally, in a pleased tone, he speaks to himself.

In fact, the stage directions throughout are admirable and a veritable god-send to any teacher-coach who may not be naturally endowed with histrionic instincts. In his endeavor, however, to be realistic, Mr. Schlicher, in these directions, once in a while becomes unnecessarily colloquial: a Helvetian woman is "tidying up"

her house (57); a magistrate "flares up" (65); a soldier "pours things" into a kettle (73); Cicero's mother "rearranges things" in her cupboard (86); the Trojan women "look after" the grain (136); Iarbas goes around "examining things" (136).

The *Dramatis Personae* at the beginning of each play could be made more intelligible and attractive by the use of personal names in the place of numbers (e. g. *Pueri I, II, III* and *Puellae I, II, III, IV*), and by relegating to an appendix the list of scenes in which the characters appear. In order to enable a large number of students to take part, the casts are large; consequently no great burden is laid upon any one actor.

As to the Latinity of Mr. Schlicher's plays, at the first glance the reader has an uneasy feeling that these short, simple sentences, translating themselves most obviously into every-day English, can hardly be couched in classical Latin. On testing the dubious phrases, however, one finds the task of definitely proving their illegitimacy a rather difficult one. There are, nevertheless, three pitfalls into which the author has occasionally stumbled: violation of the laws of syntax, error in the choice of words, obscurity in the expression of ideas.

As undoubted grammatical lapses may be noted the active form *piscale* (4) from the deponent *pisco*; *quisque ex vobis* (22) for the regular *quisque vestrum*; *peius* (57), the adverb, instead of the adjective *peiora*; *dum non* (67) in a proviso; *advenire* (152) for *advenisse* or *adesse*; the imperfect subjunctive *daret* (165) for the present subjunctive. The indefinites are not properly differentiated: in *est saccus quem nos ab homine aliquo emimus* (18), *aliquo* should be *quodam*; in *audivistisne homines ullo alio loco* (119), *ullo* is unnecessary, and seems not even justifiable, because the question does not certainly imply a negative answer; again, on page 25, *umquam* of *vidistisne eum umquam in horto* should be *aliquando*, for the same reason. The condition on page 33, *non esset mirandum, si nemo veniret*, appears to mean 'it would not be strange if no one should come'. Again, on page 8, if this is so, the verbs should be in the present subjunctive; *non eris tam facetus, si scies quid tibi sit utile* is not incorrect, but it would seem that the more natural expression would be in the form of a condition contrary to fact, in present time.

Less reprehensible are the following deviations from the more usual constructions: *cupidus* (65) with the infinitive, which is rare and poetic; *consistamus* (67), where the future perfect would be better; *est quidem bona specie* (91) without an enlightening substantive; the placing of *igitur* at the beginning of a sentence (30, 105, 131, 169); the use of *et* or *atque* in an enumeration between the last two words only: *domum, agrum, capras et vaccam* (59), *si pater, si mater, si filius et filia* (83), *pigel, pudet, paenitet, taedet atque miseret* (113). The indirect question introduced by *ut* follows *video* twice; *nonne vides ut puellae te expectent* (58) and *nonne vidistis ut ibi sederit* (112). To avoid confusing the young student the accusative and the infinitive

should be used here; the slight change in the meaning is of no significance.

In the second place, Mr. Schlicher does not always use words in their proper meanings. *Iam*, of which he is extremely fond, constantly usurps the function of *nunc*, e. g. *ubi ancilla iam sit nescio* (13); *habuimus mala, iam non habemus* (21); *eram Helvetius, iam non sum* (71); *iam, matercula mea, dic* (86); *iam et agendum* (171). *Dico* sometimes appears where we expect to find *loquor*: *nos de hac re dicere possumus* (33); *dicisne de isto Quinto* (53); *dicere de itinere* (62); *dicitisne de proficiscendo* (67).

In *nemo cognovit te domi esse* (48), and *si mecum fuisses, cognovisses quam magnis itineribus Caesar contenderet* (40), doubtless *scio* is preferable to *cognosco*. *Aut* should be *vel* in *num vobis hodie aut cras proficiscendum est* (38), 'you don't have to start to-day or to-morrow, do you', because *hodie* and *cras* are together opposed to some more distant time. On page 3, for *sequi* of *adfirmo tibi me celerius leporem sequi quam tu piscem capere posse*, in order to make sense, we must substitute *consequi*. *Manere* occurs on page 58 in the sense of 'wait for', *Nolite diutius me manere*. This use is found in Plautus and Terence but not in Caesar and Cicero. *Desidero* (58) really expresses a longing for something not possessed; *impetro* (41) usually means to obtain by words rather than by deeds; *declaro* (132) does not mean 'interpret', 'explain'. *Ioculor* (87), (115) is exceedingly rare; why not *iocor*? *Ingulatores* (119) is both very late and very rare. *Tertulla*, the name of one of the heroines in the *Tirones*, seems coined by the author.

Finally, there are a few passages in which the thought is either itself obscure or else is obscurely expressed. On page 4, what is meant by *lapidem conicere in agrum*? *Satis celeriter currere* (16) seems hardly so funny as the humorous father intended. One of the Helvetian women speaks (59) of the decision *relinquere domum, agrum, capras et vaccam, quae per omnes hos annos lac et caseum praeberunt*. Her neighbor acquiesces, saying *est durum: sed durius mihi videtur capras non habere et sine lacte vivere, sicut nobis vivendum est*. How is it harder not to have the goats and the milk than to leave them behind? Is the first neighbor wealthy at present and the second poor? On this same page, *tam bonas capras, tam pulchram vaccam, quae semper sub eodem tecto habitabant* evidently requires *ac nos* to complete the meaning. On page 89 we find this perfectly safe statement, *nihil est in orbe terrarum quod homines non faciant, si amant*; but in this case, what the *senex* desires is merely to marry his youthful sweetheart!

The Notes and the Vocabulary are adequate; the music for the songs lacks distinction.

Since the principal aim of plays in Latin is to vivify this ancient language, it has been deemed necessary to examine the words and phrases of Mr. Schlicher's book with considerable care. The above criticisms of certain petty details should not, however, lead the readers of

this review to undervalue these useful little dramas; they are lively and interesting, eminently adapted to the ends for which they were composed.

SYRACUSE UNIVERSITY.

HAROLD L. CLEASBY.

THE NEW YORK LATIN CLUB

The seventeenth annual (fifty-first regular) meeting of The New York Latin Club was held Saturday, April 21, at Hunter College. Mr. Henry Osborn Taylor spoke on Mediaeval Latin. He pointed out that the Latin Classics in the Middle Ages were employed to yield all kinds of instruction, especially as a source of grammar and grammatical studies. Instruction in the Seven Liberal Arts was given in Latin; therefore it was necessary to study Latin at an early age. Hugo of St. Victor thought it a pity to go beyond the use of Latin in the Artes. Bernard of Chartres and others, however, studied Latin intelligently and broadly and advised generous reading of the Classics. The School of Chartres believed in reading the Classics for themselves and typified the humane use to which the Classics were put—for the enlargement of the student's own nature, for knowledge of life, for development of humanity.

The Latin of the Middle Ages was influenced by the patristic writings, in which the order of the words was more important than case-endings, and by the vernacular tongues.

In Mediaeval Latin poetry, an endeavor was made at first to retain quantity and to preserve the ancient measures; then word-accent and rhyme gradually took the place of meter within the old verse-forms; and, finally, the accentual rhyming hymn sprang from the chanted prose which had superseded the chanting of the final *a* of the Alleluia (see Mr. Taylor's book, *The Mediaeval Mind*, Book II, Chapter XXXIII).

Officers for 1917-1918 were elected as follows: President, Anna P. MacVay, Wadleigh High School; Vice-President, Frank Gardner Moore, Columbia University; Secretary, Ina Genung, Eastern District High School; Treasurer, W. F. Tibbetts, Curtis High School; Censor, Allan P. Ball, College of the City of New York.

A Committee consisting of John Jay Chapman, Nelson G. McCrea, and Josie A. Davis was appointed to cooperate with The Classical Association of New England, in preparing and publishing a rejoinder to Dr. Flexner's attack on the Classics.

Professor Knapp presented resolutions expressing appreciation of the services rendered to the Club by Professor Whicher, as President, 1915-1917. These were enthusiastically adopted.

JANE GRAY CARTER, *Censor*.

THE NEW YORK LATIN CLUB

In December, 1916, The New York Latin Club voted to appoint a Committee to draft and send out a questionnaire to gather the sentiment of its members concerning a revision of the New York State Syllabus of Secondary School Latin. The purpose was to assist the Committee now at work on such a revision. The questionnaire was mailed to the 350 members of the Club and to about 100 upstate High Schools and Academies. Of the 84 replies some were incomplete and others could not be tabulated on certain questions owing to contradictory statements in the answers. However, the following inferences seem clear.

(1) Required Reading.—Two-thirds of the teachers are dissatisfied with the amount of text read during the

first two years. There seems to be a strong sentiment among those asking for a change both to reduce the amount and to change the text. In general, the vote favors the omission of the longer and more involved passages of indirect discourse in the first book of the *De Bello Gallico* and a substitution of selected passages from Books V-VII, the *De Bello Civili*, or *Nepos*.

In connection with Third Year Latin, although a majority seem satisfied with the amount of text studied at present, there is again a strong vote for reduction of the amount. Thirty-five would either omit or substitute other texts for one of the *Catilinarian Orations*. Selected Letters of Cicero received more votes than all the other substitutes combined.

In regard to Fourth Year Latin the vote is less convincing. While about one-third of the voters would decrease the amount read by the omission of Book V or Book VI, there is a majority vote for the present requirement.

(2) Vocabulary.—There is a decided demand for a word list. Many who vote No state that, while they would not like a prescribed vocabulary, they believe that lists would be very useful, particularly if issued in such a form that they could be placed in pupils' hands for study. Several suggest that the vocabulary of the composition work should be confined to the word lists.

(3) Syntax.—A list of topics of syntax by years is strongly favored not only to show where to put the emphasis in each year of the composition work, but also to show what syntax should be emphasized each year in connection with the reading.

(4) Sight Translation.—There is almost no sentiment for setting only prepared passages for translation on Regents' Examinations. A decided majority vote for both prepared and sight passages. However, about one-fourth of the voters would have sight passages only. The argument was frequently made that this plan would effectively abolish the evil of the 'pony'. The present percentage allowance for sight translation on Regents' Examinations is sustained.

(5) Composition.—Not one vote was recorded against the proposition of including composition on the Regents' Examinations in the second and third years. The percentage allowed to composition at present seems to meet with approval, but about one-fourth of the voters would omit composition from Fourth Year work. The proposition that the time spent on composition in the fourth year be used for memorizing selected passages of the *Aeneid* was voted down, but many voting against it endorsed the suggestion of such work, not as a substitute for composition, but as an addition to it.

(6) The Text to be read.—In regard to the text to be read, the vote resulted in favor of partly prescribed and partly selective text, but, for the second year, sentiment is so evenly divided that it offers nothing positive. There is a stronger vote for prescription in the second year than in the third or the fourth year.

(7) Derivation work.—Derivation work throughout the course is strongly favored.

On the whole, the answers disclose no desire for radical changes, but rather show the need of greater definiteness of requirements and of statement concerning what aspects of the study of Latin in Secondary Schools should receive greater emphasis.

MORRIS HIGH SCHOOL,
New York City.

ELMER E. BOGART.

THE WASHINGTON CLASSICAL CLUB

The Washington Classical Club held its last meeting for 1916-1917 at Washington College, on Saturday, April 28. The Club enjoyed a rare pleasure in the reading, by Professor Kirby Flower Smith, of an

original verse rendering of the story of Numa and Egeria. In smoothly flowing Alexandrines Professor Smith told the story simply, with delightful touches of humor and fancy, and brought it to a close that satisfied the requirements of good folk-lore. The telling illustrated once more Professor Smith's power to make ancient Rome live again.

MABEL C. HAWES, *Secretary*.

A LATIN PLAY IN BALTIMORE

A Latin dramatization of a distinctive character has been made and produced at the Western High School, Baltimore. It is called *Aeneas of Troy* and has for its keynote Italia, not Dido. The lines are chiefly Vergil's own, and the stage directions are largely from the text. The scenes are laid in Troy, Delos, Crete, Carthage, and the World of Shades.

The story was dramatized by Miss Mary B. Rockwood, with the assistance of Vergil students, and was a direct outcome of class-room work. This, together with a Vestal Virgin Drill, composed An Evening with the Latin Club, given under the direction of the following teachers—the Misses Rockwood, Nicholson, Hudgins, Murray, and Englar.

TO E. A. C.—A TRANSLATION

Ich sprach zur Sonne: "Sprich, was ist die Liebe?"
Sie gab nicht Antwort, gab nur goldnes Licht.
Ich sprach zur Blume: "Sprich, was ist die Liebe?"
Sie gab mir Düfte, doch die Antwort nicht.

Ich sprach zum Ew'gen: "Sprich, was ist die Liebe?"
Ist's heil'ger Ernst? Ist's süsse Tändelei?"
Da gab mir Gott ein Weib, ein treues, liebes,
Und nimmer fragst' ich, was die Liebe sei.

EMIL RITTERSHAUS.

Quid sit Amor, dic, Sol, auri splendore rubescens;
Sol nil respondit: lux mihi sola data est.
Quid sit Amor, dicas, rosa, fragrantissime florum:
nil rosa: spiratus sed mihi suavis odor.

Sit nugae, doceas, an Amor sit strenua vita,
te postremo oro qui sine fine reges.
Tum mihi pace Dei fida est data caraque coniunx:
nunc mihi non curae est quaerere quid sit Amor.

UNIVERSITY OF MANITOBA.

F. W. CLARK.

DANIEL WEBSTER ON THE CLASSICS

On August 2, 1826, in Faneuil Hall, Boston, Daniel Webster delivered A Discourse in Commemoration of the Lives and Services of John Adams and Thomas Jefferson. Toward the close of this Discourse are two paragraphs, of decided interest to champions of the Classics.

"The last public labor of Mr. Jefferson <the establishment of the University of Virginia> naturally suggests the expression of the high praise which is due, both to him and to Mr. Adams, for their uniform and zealous attachment to learning, and to the cause of general knowledge. Of the advantages of learning, indeed, and of literary accomplishments, their own characters were striking recommendations and illustrations. They were scholars, ripe and good scholars; widely acquainted with ancient, as well as modern literature, and not altogether uninstructed in the

deeper sciences. Their acquirements, doubtless, were different, and so were the particular objects of their literary pursuits; as their tastes and characters, in these respects, differed like those of other men. Being, also, men of busy lives, with great objects requiring action constantly before them, their attainments in letters did not become showy or obtrusive. Yet I would hazard the opinion, that if we could now ascertain all the causes which gave them eminence and distinction in the midst of the great men with whom they acted, we should find not among the least their early acquisitions in literature, the resources which it furnished, the promptitude and facility which it communicated, and the wide field it opened for analogy and illustration; giving them thus, on every subject, a larger view and a broader range, as well for discussion as for the government of their own conduct.

Literature sometimes disgusts, and pretension to it much oftener disgusts, by appearing to hang loosely on the character, like something foreign or extraneous, not a part, but an ill-adjusted appendage; or by seeming to overload and weigh it down by its unsightly bulk, like the productions of bad taste in architecture, where there is massy and cumbrous ornament without strength or solidity of column. This has exposed learning, and especially classical learning, to reproach. Men have seen that it might exist without mental superiority, without vigor, without good taste, and without utility. But in such cases classical learning has only not inspired natural talent; or, at most, it has but made original feebleness of intellect, and natural bluntness of perception, something more conspicuous. The question, after all, if it be a question, is, whether literature, ancient as well as modern, does not assist a good understanding, improve natural good taste, add polished armor to native strength, and render its possessor, not only more capable of deriving private happiness from contemplation and reflection, but more accomplished also for action in the affairs of life, and especially for public action. Those whose memories we now honor were learned men; but their learning was kept in its proper place, and made subservient to the uses and objects of life. They were scholars, not common nor superficial; but their scholarship was so in keeping with their character, so blended and inwrought, that careless observers, or bad judges, not seeing an ostentatious display of it, might infer that it did not exist; forgetting, or not knowing, that classical learning in men who act in conspicuous public stations, perform duties which exercise the faculty of writing, or address popular, deliberative, or judicial bodies, is often felt where it is little seen, and sometimes felt more effectually because it is not seen at all".

THE LATIN LEAGUE OF WISCONSIN COLLEGES

In the contest held last Spring under the control of The Latin League of Wisconsin Colleges (see THE CLASSICAL WEEKLY 10.8) Miss Mildred Silver, of Lawrence College, took first place, winning the gold medal and the Louis G. Kirchner Memorial Prize of \$250; Miss Mathilda Mathisen, of Ripon College, took second place (silver medal); Miss Jessica North, of Lawrence College, was third in rank (bronze medal); First Honorable Mention was awarded to Miss Ruth Bradish, of Lawrence, and Second Honorable Mention to Ripon College.

Lawrence College won the Annis Wilson Trophy Cup for the coming year, since she had the strongest team in the contest.

ELLSWORTH DAVID WR GHT, *Secretary*.